



UNITED STATES DEPARTMENT OF JUSTICE

FEDERAL BUREAU OF INVESTIGATION

WASHINGTON, D.C. 20535

June 8, 1978

Mr. Alan J. Weberman
6 Bleecker Street
New York, New York 10012

Dear Mr. Weberman:

Reference is made to your undated letter which was received by the FBI on March 22, 1978.

Based on the information you provided, a search of our records has been conducted and documents pertaining to Mr. Ruth have been located.

Accordingly, your Freedom of Information-Privacy Acts request has been reopened and is being held in chronological order according to its date of receipt.

Sincerely yours,

A handwritten signature in blue ink, reading "Allen H. McCreight", followed by a stylized monogram or set of initials.

Allen H. McCreight, Chief
Freedom of Information-
Privacy Acts Branch
Records Management Division





UNITED STATES DEPARTMENT OF JUSTICE

FEDERAL BUREAU OF INVESTIGATION

WASHINGTON, D.C. 20535

June 17, 1977

Mr. Alan J. Weberman
6 Bleecker Street
New York, New York 10012

Dear Mr. Weberman:

In response to your Freedom of Information-Privacy Acts (FOIPA) request received on June 2, 1977, a search of the index to our central records system revealed no information to indicate that Babe Ruth (George Herman Ruth) had been the subject of an investigation by the FBI.

If you believe Mr. Ruth's name or his alias may have been recorded by the FBI incident to the investigation of other persons or some organization, please advise us of the details describing the specific incident or occurrence and time frame. Thereafter, further effort will be made to locate, retrieve and process any such records.

Sincerely yours,

Clarence M. Kelley
Clarence M. Kelley
Director

FIRST CLASS REQUEST 20 MAR 78 NO XEROX

IN THE UNITED STATES DISTRICT COURT
FOR THE DISTRICT OF COLUMBIA

JOHN M. CATHCART,

Plaintiff,

v.

UNITED STATES DEPARTMENT OF
JUSTICE, et al.,

Defendants.

Civil Action 76-953

FILED

SEP 24 1976

JAMES F. DAVEY, Clerk

TRANSCRIPT OF PROCEEDINGS

Washington, D. C.

July 28, 1976

The above-entitled matter came on for a status
conference in open court, beginning at 9:45 o'clock a.m., before:

THE HONORABLE JOHN H. PRATT,
United States District Judge.

APPEARANCES:

Counsel for Plaintiff:

TIMOTHY SMITH, ESQUIRE

Counsel for Defendants:

LYNNE E. ZUSMAN, ESQUIRE

-ooo-

GEORGE HEAMAN RUTH
b 2/6/95
d 16 AUG 48

DENNIS K. BOSSARD, C. S. R.

OFFICIAL COURT REPORTER
ROOM 4B00-G, U. S. COURTHOUSE
WASHINGTON, D. C. 20001

P R O C E E D I N G S

DEPUTY CLERK: Cathcart versus Department of Justice,
Civil Action 76-953.

Mr. Smith for the plaintiff, Ms. Zusman for the de-
fendant.

MR. SMITH: Good morning, Your Honor.

THE COURT: Yes, sir.

MR. SMITH: I'm Tim Smith, representing the plaintiff.

THE COURT: What's the status? Have you been given
any information at all?

MR. SMITH: No, sir.

We have a motion under Vaughn v. Rosen pending for
a specified showing of what documents fall within the request,
and the Government has a motion to stay pending our response,
along with affidavits that are on file.

THE COURT: Is your request confined to the Justice
Department, or the FBI?

MR. SMITH: It is confined to the FBI.

THE COURT: Confined to the FBI?

MR. SMITH: Yes, sir.

THE COURT: It concerns not one person, but I think
some seven or eight.

MR. SMITH: Seven, yes, sir, each of whom has been
deceased fifteen years or more.

The necessity is for a story that is in preparation,

1 have made.

2 MR. SMITH: Well, she has told us this morning, and
3 I believe there is a record of how many files --

4 THE COURT: Maybe she will tell you. I am not going
5 to order the Justice Department do it.

6 Can you tell him what you have already found?

7 MS. ZUSMAN: The only information that there is at
8 this point is that the seven names listed in the FOI request
9 can all be found in the FBI's main index.

10 THE COURT: In other words, the FBI has files on each
11 one of these people, including the former president of the
12 United States. I mean that would not be very helpful informa-
13 tion, would it?

14 MR. SMITH: Well, it would be very helpful to us to
15 know that there are files on Babe Ruth and Humphrey Bogart,
16 and so forth, which has been the subject of surveillance be-
17 cause of political beliefs.

18 MS. ZUSMAN: Having that name in the file is no
19 guarantee that it is the same particular person.

20 THE COURT: Herman E. Ruth, there is only one.

21 MR. SMITH: I want to make a confession. I have
22 been sitting here, and my eyes have been wandering down to
23 the podium, and I could not help but notice that counsel has
24 a list.

25 Our client badly needs to know what resources to



UNITED STATES DEPARTMENT OF JUSTICE

FEDERAL BUREAU OF INVESTIGATION

WASHINGTON, D.C. 20535

July 21, 1978

Mr. Alan J. Weberman
6 Bleecker Street
New York, New York 10012

Dear Mr. Weberman:

This is in response to your Freedom of Information-Privacy Acts (FOIPA) request for files on George Herman Ruth aka Babe Ruth.

As stated previously in our letter dated June 17, 1977, a search of the index to our central records system revealed no information to indicate that Babe Ruth (George Herman Ruth) had been the subject of an investigation by the FBI.

However, a search of references to Mr. Ruth's name surfaced three identifiable documents. The portions of the documents pertaining to Mr. Ruth have been processed and are being released to you in their entirety.

If you believe Mr. Ruth's name or his alias may have been recorded by the FBI incident to the investigation of other persons or some organization, please advise us of the details describing the specific incident or occurrence and time frame. Thereafter, further effort will be made to locate, retrieve and process any such records.

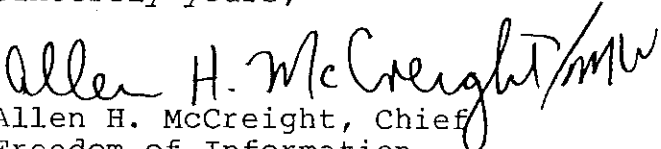
The search for information in response to your request was limited to those records in our central records system which are maintained at FBI Headquarters, Washington, D. C. During any significant FBI criminal or intelligence investigation, all substantive information developed by one or more field offices is reported promptly to our Headquarters where it is compiled in a single investigative file. It is from such a file or files that the enclosed



Mr. Alan J. Weberman

records were copied. If you believe additional files of a minor nature exist which may be responsive to your inquiry and which were never reported to Headquarters, you may write directly to any field office for those materials.

Sincerely yours,


Allen H. McCreight, Chief
Freedom of Information-
Privacy Acts Branch
Records Management Division

Enclosures (3)



TOWN OF MORRISTOWN
NEW JERSEY
DEPARTMENT OF POLICE

DETECTIVE BUREAU
IDENTIFICATION BUREAU
PHONE MORRISTOWN 4-2200
2201

September 21, 1944.

Hon. J. Edgar Hoover, Director,
Federal Bureau of Investigation,
Washington, D. C.

Dear Director :

Enclosed please find a photo with a
memo of my recent appearance on Station WEAF New York with
Babe Ruth in connection with a boys program.

I thought you might like to add this
to your collection, on the other hand it might give some one
an idea to use in connection with their juvenile work.

With best personal regards, I remain

Very truly yours,

Fred A. Roff
Fred A. Roff,
Chief of Police.

RECORDED & INDEXED

EX-6

95

62-53410-76
F B I
31 OCT 4 1944

FR. AB

Handwritten: 2-29-44

Handwritten: 2 3/29/44

Vertical handwritten: Police Department

Handwritten: Q, John, H, Hub

THEY BOTH WORK FOR KIDS

At a recent broadcast on the Sultan of Swat's popular "Here's Babe Ruth!" radio show, the Babe, who is devoting all his time to promulgating fair play and good sportsmanship in the youth of the nation shakes hands with his guest of honor, Chief Fred A. Roff, of the Morristown, N.J. police department, who, likewise, is devoted to the cause of youth. Chief Roff instituted the famous Morristown Police Junior Legion of Honor, with a membership of over 500 boys, which has solved most of the juvenile delinquency problems in that town, and inspired the boys to make of themselves model citizens. A team of boys from the Morristown Junior Police are lined up to hurl some fast baseball questions at the Babe.

62-53410-46



RECORDED

62-53410-46

September 29, 1944

Mr. Fred A. Roff
Chief of Police
Morristown, New Jersey

Dear Fred:

I certainly enjoyed receiving your letter of September 21, 1944, together with the enclosure and photograph. You are, no doubt, setting a fine pace in connection with your boys' program for other police departments to follow. Please keep up the good work and do not hesitate to call upon us any time you feel we might be of some assistance.

With best wishes and kind regards,

Sincerely yours,

J. Edgar Hoover

RECEIVED-DIRECTOR
F. B. I.
SEP 30 10 11 AM '44
U. S. DEPT. OF JUSTICE

SEP 29 5 33 PM '44
RECEIVED-ADJ. DIR.
U. S. DEPT. OF JUSTICE

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Coffey
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Mohr
- Mr. Carson
- Mr. Hendon
- Mr. Mumford
- Mr. Jones
- Mr. Quinn Tamm
- Mr. Nease
- Mr. Gandy

COMMUNICATIONS SECTION
MAILED
SEP 30 1944 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

59 OCT 5 1944

but in practice, he does with musical phrases just about exactly what Joyce did with words—he breaks them up, violently rearranged their structure and accustomed order, and puts them together into fascinating new patterns. Pee Wee Russell makes a clarinet sound like a unique and marvelous instrument that he invented for his own ruggedly individualistic purposes. He is by turns hilarious and tragic; he can express the heart of melancholy with overwhelming directness, or make surprising satirical comments composed of incredible dissonances and ornate embroideries." And Hugh Panassié, the French critic, writes in *Hot Jazz*: "Among all hot clarinetists, Pee Wee Russell is undoubtedly the one who uses the soberest melodic style: short phrases of uncomplicated, clear contour played in an even, measured tone. It is the sort of style which should be a model to all others. Another peculiarity of his is his 'dirty' tone, full of definite huskiness. Curiously enough, even though Pee Wee fills his playing with these effects, his tone keeps its finish and polish. . . . His intonations are very beautiful and vibrant, and his attack is exceptionally forceful."

George Frazier describes Pee Wee Russell as "tall and spindly, with patent-leather hair and a long, seamed face that reminds you of a clown's. He is scarcely what you would call an impressive-looking man. But that is before he takes his clarinet to his mouth and begins to play. Then he is one of the most eloquent men on the face of the earth. It is an aged clarinet that he plays and it is kept serviceable only through the judicious use of rubber bands, but in Pee Wee's hands it is an instrument of surpassing beauty." The "aged clarinet" held together by rubber bands is, however, a thing of legend. Actually Pee Wee's clarinet is one of the most expensive instruments made, and he takes as good care of it as if it were his child, sometimes taking his own overcoat off to wrap around it on a particularly cold day. There are a host of similar anecdotes about Pee Wee which may be just as apocryphal, since he never bothers to contradict them—after all, they make good publicity. As Charles E. Smith puts it, "Off the stand he looks like the sort of person about whom anecdotes are told, an attitude he inspires whether he wills it or not. One story told about him concerns the Chicago Fl. on which tokens were three for a quarter. Passing through the gate, Pee Wee paid a quarter each time, pocketing the two tokens change. Gradually they accumulated and he talked it over with an acquaintance. He explained how he got the tokens, and said, 'Now what do I do with them?'"

Pee Wee Russell was married to Mary S. Chaloff on March 11, 1943. She also comes from a musical family: her uncle, Eugene Plotnikoff, was conductor of the Imperial Opera at Moscow until the Russian Revolution; her brother, Herman Chaloff, is a composer. Out of the hundreds of records which Pee Wee has made with various bands he and his wife remember with special affection "Hello Lola", "Home Cooking", "The Eel", "Embraceable You" (on Commodore), and "Serenade to a Shylock" (with Jack Teagarden). "Serenade to a Shylock" and "I'm Through With Love" are among his own compositions; he made \$8,000 out of the latter, and managed

to spend it in less than a week. "Mammy O' Mine" is his worst record, he says—he never succeeded in getting off one note.

References

Band Leaders 1:12-13+ JI '44

Cosmopolitan 113:42 N '42

Pic 15:29 Mr 28 '44 por

Ramsey, F. and Smith, C. E. eds. Jazzmen p174-5 1939

RUTH, BABE Feb. 6, 1895- Retired baseball star

Address: 173 Riverside Dr., New York City

When Japanese soldiers attempted to storm the United States Marine lines on Cape Gloucester, New Britain, in April 1944, they charged to their deaths with the battle cry, "To hell with Babe Ruth!" Strange as it sounded to other ears, it reflected the Babe's status as a national hero and as a symbol of the United States, undimmed by his retirement. Nine years earlier Matsutaro Shoriki, a Tokyo newspaper publisher, had been stabbed by a member of the secret Warlike Gods Society for sponsoring the successful barnstorming tour of Ruth's baseball team in Japan. Evidently the Nipponese patriots resented the arousing of Japanese admiration for the Babe and enthusiasm for the American game he played.

After the celebration of his fortieth birthday on February 6, 1934, Babe Ruth discovered that he was a year younger, having been born in Baltimore, Maryland, on February 6, 1895. His birth name was reportedly George Herman Ehrhardt. Just when and why the Babe's name became Ruth is not clear, but he has called himself George Herman Ruth throughout his career. "His true antecedents—that is, his father and mother—apparently will always remain misty and unexplored," says Paul Gallico. Ruth is often referred to as an orphan, but this the Babe denies: "My folks lived in Baltimore and my father worked in the [waterfront] district where I was raised," he says. "We were very poor. And there were times when we never knew where the next meal was coming from. But I never minded. I was no worse off than the other kids with whom I played and fought." It was with considerable reluctance that the unruly George went to live at St. Mary's Industrial School, an institution staffed by the Brothers of a Catholic teaching order. One of the staff, Brother Gilbert, took a particular interest in the big, black-haired seven-year-old and helped him to adjust himself. "Once I had been introduced to school athletics," Ruth recalls, "I was satisfied and happy. Even as a kid I was big for my years, and because of my size I used to get most any job I liked on the team. . . . It was all the same to me. All I wanted was to play. I didn't care much where."

At eighteen Ruth was "as funny looking a kid as ever got a trouncing for cutting classes to go fishing"—and an outstanding ballplayer. Brother Gilbert wrote to Jack Dunn, manager of the minor league Baltimore Orioles baseball team, suggesting that Dunn come and see this promising youngster. After



BABE RUTH

a half-hour observation of Ruth's pitching, Dunn offered to sign him to a contract, paying him \$600 for a six-months season, and took out papers as his guardian. When the eager youth reported at the Oriole clubhouse in 1914, the team's coach took one look and exclaimed, "Well, here's Jack's newest babe now!" And "The Babe" Ruth became and remained, to all but a few intimates, for the rest of his highly-publicized career.

It might be expected that a young man making his professional debut would feel a certain nervousness; but not the Babe. His self-confidence was justified before the month was up, for, though Dunn had not started him in any regular games, Ruth pitched and won an exhibition game against Connie Mack's Philadelphia Athletics, then at the top of the National League. His salary as pitcher-outfielder with the Orioles (officially the Baltimore-Providence Club of the International League) was doubled; at the end of another month, it was increased to just three times the amount originally agreed on. During this season the young "southpaw" played in forty-six games, of which he pitched twenty-two winners, nine losing games, and four ties; he batted 231 and fielded 964; his pitching average was 709.

"With the Red Sox," Ruth says, "I really began to learn a little baseball. . . . I didn't think much of becoming a slugger. I liked to hit . . . but it was pitching that took my time in Boston." After playing forty-two games during the 1915 season, of which he pitched thirty-two—eighteen won, six lost—Ruth entered one World Series game with the National League champions as a pinch-hitter for a string of zeros. During one game in Detroit, the Babe struck out three great batters—Red Vane, Sam Crawford, and the immortal Ty Cobb—in succession, an achievement roughly comparable to an actor playing right-director's winning a major award in each department simultaneously. "No home

run in the world ever brought a greater kick than that!" says Ruth. His salary was going up, too. The Red Sox, who had started him in 1914 at \$1,300, almost trebled that amount the following year, when his contract called for \$3,500. (Even the most accurately reported salary figures do not necessarily give a complete picture of a player's baseball income, even apart from other sources. The players on a World Series team, for instance, share a percentage of the profits which usually figures out to a considerable sum. Exhibition games bring in more. Bonuses are used as a method of payment according to merit. The contractual amount, therefore, is to be regarded only as base pay.)

In 1914 Ruth's contract was sold to the world champion Boston Red Sox (American League) for a reported \$2,900. Called on to play in only five games during the season, Ruth pitched four, winning two and losing one, batting 200 and fielding 1,000. That summer, when the pitcher was nineteen (but, not aware of his true birth date, he thought he was twenty) he married Helen Woodford, a sixteen-year-old waitress from Texas. They had two children who died in early infancy. As might be expected of an underprivileged boy suddenly come into money and public notice, Ruth led a wild and extravagant life, getting into various sorts of trouble. Being, as he puts it, "cursed with an iron constitution. . . . I could commit those excesses . . . without apparent harm for a number of years."

From 1916, when Ruth pitched and won the longest game in World Series history (fourteen innings, against Brooklyn) to 1920, the Babe played for Boston as pitcher-outfielder and, in 1918, as first baseman. (In that year, too, he pitched and won two World Series games.) By then he was getting a salary of \$7,000; the following year it was \$10,000. Although Ruth's pitching average went down 135 points during this period, his home runs increased; and in 1919 he led the league with twenty-nine of them. This brought him to the attention of Colonel Rupert, owner of the New York Yankees, who bought him in January 1920 for \$125,000. When a player is sent to another team he generally gets a bonus and an increase in salary; Ruth's increase was a flat 100 per cent. It was with the Yankees that Babe Ruth began his "spectacular and scandal-spangled career" as a nationally and even internationally known personality.

"It would be an unpardonable bore," as John Terence McGovern said in *Diogenes Discovers Us*, "to write [in detail] of Babe's achievements as a baseball player. Every schoolboy and practically every adult in America knows his amazing personal history." The *Baseball Register* devotes twenty-three lines of fine print to just the baseball records he set—records most or all of which still stand. To mention a few, he led the American League in home runs from 1919 through 1924 (he was ill in 1925) and again from 1926 through 1931. He played in the most World Series (ten) and most often on the winning club (seven times). Pitchers were so unwilling to risk one of his deadly

clouts that they passed him by 2,056 times, the world's record for bases on balls. In 1923 the American League voted Babe Ruth their most valuable player. From 1926 through 1931 and again in 1933 and 1934, he was picked for the League's all-star team. By any standard he was the greatest home run hitter in history, and—a typically Ruthian touch—he also holds the world's record for striking out 1,330 times.

By the time Babe Ruth joined the Yankees, he had already acquired an unusual hold over the public, such that a baseball crowd which had reacted fairly casually to home runs by other players would become, in the words of the great pitcher Walter Johnson, "so crazy with excitement that they were ready to tear up the stands" if Ruth drove out a home run [even] when the game was already won and there was nothing particularly at stake.... If the opposing pitcher tries to slip Babe free transportation to first [a base on balls] they take it as a personal insult.... The crowd has become so accustomed to seeing him knock out home runs that they expect it from him, and they don't give him credit for his remarkable hitting otherwise."

Part of the explanation for the Babe's unprecedented box-office draw was, of course, the incredible frequency of his home runs—fifty-four in 1920, fifty-nine the next year, and then it fluctuated about the forties, rising to sixty in 1927. But much, perhaps most, of his popularity was due to his emotional appeal to the fans. "He played ball," writes Paul Gallico in *Forewell to Sport*, "on the same enormous scale on which he lived his life, intensely, fervently, and with tremendous sincerity and passion. It was impossible to watch him at bat without experiencing an emotion. I have seen hundreds of ballplayers at the plate, and none of them managed to convey the message of impending doom to a pitcher that Babe Ruth did with the cock of his head, the position of his legs, and the little, gentle waving of his bat, feathered in his two big paws.... The Babe is the only man I have ever known as spectacular in failure as he is in success. Just as when he connected the result was the most perfect thing of its kind, a ball whacked so high, wide, and handsome that no stadium in the entire country could contain it, so was his strikeout the absolute acme of frustration. He would swing himself twice around until his legs were braided. Often he would twist himself clear off his feet.... Every move that Ruth made brought some kind of answering sound from the crowd in the stands.... Ruth's throws to home plate from the outfield, or to a base, so accurate that the receiver never had to move a step from his position to receive them, always brought ripples of incredulous laughter, the 'I'm seeing it, but I don't believe it' kind. And of course his home runs brought forth pandemonium."

The name of Babe Ruth appeared so often in the sports columns that sportswriters thought up synonyms—"The Sultan of Swat," "The King of Clout," even "The Behemoth of Bust." They translated Babe into *Bambino*, and then shortened it to "Bam" for headline purposes. And the Bambino provided them with a constant

flow of colorful material on field and off. For one thing, there was his pay, a salary of \$30,000 in 1921, \$52,000 for each of the five following years, \$70,000 from 1927 through 1929, and \$80,000—more than that allotted the President of the United States—in 1930 and 1931. Nor do these figures include prize money and bonuses; among others, Ruth's arrangement with Ruppert specified that he was to receive \$100 for each home run hit. Also, there were the crowds he attracted, which justified his huge income and, from an economic standpoint, would have justified a much higher one: When Ruth was absent from the lineup the Yankees' ball games drew only half their normal 15,000-20,000 weekday patrons and 60,000-70,000 on Saturdays and Sundays. The Yankee Stadium is still known as "The House that Ruth Built," and right field is still called "Ruthville." There were his innumerable free appearances for charitable organizations, especially the Knights of Columbus, to which he belongs. There were the Babe's other and profitable activities: the five motion-picture shorts and two features, one with Anna Q. Nilsson, in which he starred; the magazine and widely-syndicated newspaper articles under his name; the books, *Babe Ruth's Own Book of Baseball* (1928) and *How to Play Baseball* (1931), with "George Herman Ruth" on the title page.

Another source of income for the star—and one which sometimes got him into trouble with the baseball powers—that was his barnstorming in exhibition games and vaudeville tours. Then there were radio broadcasts and endorsements of commercial products. Various sporting goods and a candy bar used his name—and paid generously for the privilege. These financial details were handled by Christy Walsh, a shrewd Irish sportswriter who managed Ruth's outside activities, syndicated his articles, and split the profits with him fifty-fifty. (In 1924, with the help of "Mrs. Babe," Walsh accomplished the incredible feat of persuading the extravagant and always debt-ridden Ruth to deposit all the money thus earned in a trust fund to protect his future.) There was only one commercial exploitation of Ruth's fame from which he drew no profit: an enterprising producer clipped newsreel shots of the Babe in action and strung them together into two shorts, *Babe Ruth: How He Makes His Home-Runs* and *Over the Fence*, using scenes from photographs of practice sessions and early games. In 1920 Ruth sued Educational Films, Inc., for an injunction and damages; but the application was denied by the New York Supreme Court, Appellate Division, on the ground that "the public's interest in the plaintiff's current accomplishments... brought his past activities within the field of permissible news coverage."

"There are some men to whom has been given the faculty of living all their lives in newsprint. They have a natural attraction for headlines." As for George Herman Ruth, "the only walls he has ever known have been the parallel columns of the newspapers." Whatever he did seemed always to have somehow a dramatic touch. In the summer

RUTH, BABE—Continued

of 1920 a man died of excitement watching the Babe hit a ball into the bleachers. In 1921 the slugger was so unmanageable that the Yankees' manager, Miller Huggins, upheld by Commissioner Kenesaw Mountain Landis, suspended him from playing for a time. During the 1922 season George Herman Ruth got into about as much assorted trouble as a man could without being either imprisoned or excommunicated as a result. He committed "the gravest sin in baseball," leaving the field to chase a patron whose remarks he had resented; he drank too much, gambled far too heavily, fought with Judge Landis and everyone else in authority, and ran into various traffic charges and civil suits; he even played bad baseball. At the annual dinner of the Baseball Writers Association, New York State Senator Jimmy Walker (later the mayor of New York) made a personal but public plea to Babe Ruth to reform and make himself worthy of the "dirty-faced kids in the streets" who worshipped him—not to shirk his great responsibility to the youth of the nation. And "Ruth robbed it of all cheapness, of all sensationalism or everything that was vulgarly maudlin, by getting to his feet and with tears streaming down his big ugly face, promising the dirty-faced kids of the nation to behave, for their sake. And then he kept his promise. He was never in trouble again.... Nor did it make him the less a picturesque character, because he never went sissy or holy on the boys. He retained all of his appetites and gusto for living. He merely toned them down." Everyone read about the great reformation, and everyone loved Babe for it.

Returning from spring training in the South in 1925 Ruth, who ordinarily ate some ten daily meals punctuated with bicarbonate of soda, felt the need of a snack. By one report, it consisted of ten or twelve railroad station frankfurters, washed down with eight bottles of soda pop. The result was a case of acutest indigestion, one which caused the trip to be interrupted and the stricken man brought home to New York City and rushed to St. Vincent's Hospital. There "a baseball player lay close to death, and an entire nation held its breath, worried and fretted, and bought every edition of the newspapers to read the bulletins as though the life of a personal friend or a member of the family was at stake.... Even in England the penny papers watched at his bedside. That is fame." When Babe recovered, the country—one might almost say the world—breathed a great sigh of relief. And, although his playing season was shortened by his illness, Ruth had time to clout twenty-five home runs before it came to an end.

There are two stories about Ruth, both attested to by reliable witnesses, which neatly sum up the qualities that made him a beloved figure. One occurred in 1926, when a child named Johnny Sylvester lay seriously weakened after an operation. Learning that Babe Ruth was Johnny's particular idol, the doctor decided—perhaps with the help of some alert newspaperman—that a visit from his hero might give the child the will to live. So the Babe came and chatted, gave Johnny an autographed baseball and then, before he left for the stadium, promised to hit a home run that

afternoon and dedicate it to Johnny. And he did.

Perhaps the most impressive single action of Ruth's career was seen in the 1932 World Series, the last in which he ever played. The Yankees were opposing the Chicago Cubs on the latter's home grounds. The Cubs were deliberately "riding" the Babe—insulting and reviling him—to make him lose his head; the Chicago fans were obviously hostile. When Ruth, who had already hit one home run, came to bat again and missed the first pitch, the crowd hooted him; when he missed the second, they laughed and booed as he calmly held up two fingers to indicate that those were only two strikes. And then, before the third strike, Ruth pointed dramatically to the center-field flagpole, showing that he would drive the next pitch out of the park at that point. And—incredibly—he did.

After the tragic death by fire of Babe Ruth's young wife, from whom he had been separated, he courted the widow, Claire Hodgson, who was a former Ziegfeld girl. They were married three months later, in April 1929. The ceremony was performed at a 6:30 a.m. nuptial mass, in order to avoid a crowd, but nonetheless some 150 strangers crowded around afterwards to congratulate the national hero, (and during the giving of the ring a photographer's flashbulb popped.) Next day the newly married Babe opened the Yankees' season with a home run. Ruth adopted his wife's daughter Julia, then thirteen, five years older than his own Dorothy. The second Mrs. Ruth proved to be an excellent manager who persuaded her husband to save, "kept him from going back to his old ways," and nursed him tenderly through his illnesses, real and exaggerated.

In 1932 baseball began to feel the depression. All salaries were cut down, and the outcome of Ruth's annual dispute with Colonel Ruppert was a salary no higher than the President's; the following year it was back to \$52,000. In 1934 it was \$35,000. In this, his last year as an active player, the Babe hit only twenty-two home runs. Then, having rounded out twenty years in the American League, Ruth left the Yankees. He had always expressed an ambition to become a club manager after his playing days were over, and it was expected that such a position would be offered him. No such offer came, however. In April 1935, Ruth joined the Boston Braves (not of his old league, but of the National League) as vice-president, assistant manager, and part-time player with a reported salary of \$30,000. After ninety-seven days with the Braves, for whom he hit six home runs, Ruth left the club because of a bad cold, a leg injury, and endless bickering. In 1936 he published a pamphlet of baseball advice. His coaching of the National League's Brooklyn Dodgers in 1938 was the Babe's last attempt at professional baseball. He "drew more attention from the fans than the Dodgers and their opponents combined," but a reported secret clause in his contract provided that Ruth was never to become manager of the Dodgers.

Writing in the January 1941 issue of *Friday* Ed Hughes explained baseball management's "blacklist" of Ruth as due to resentment because he had "almost automatically raised the

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pay of every ballplayer in the land." It is a fact that other players would use his salary as a yardstick—would say to their employers, "I'm not Babe Ruth, but I'm worth three-quarters (or one-half or one-third) what he is to the club, so I should get three-quarters or (one-half or one-third) of his salary." Ruth was, says Hughes, "a one-man union without realizing it. He forced the magnates to shell out players' wages commensurate with the gate receipts they helped to swell." Asked by Hughes for a statement in the matter, Ruth replied, "I don't want to say anything that makes me look like a bad sport. You know—on account of the kids."

And so the Babe is in a paradoxical position. He is still the idol of children who could never possibly have seen him play—some of whom were not born at the time—as well as of their elders, who remember the days when he was making his records. He is still sought after for charity performances. He is still certain of the loudest ovation anytime a crowd glimpses his huge six feet two bulk or catches sight of the distinctively pigeon-toed mincing trot of his oddly slim ankles—and that is true even of a non-baseball crowd. And yet, although his unlisted telephone number still has to be changed every few months because fans manage to find it out and call him up so often, there is, apparently, no place for Babe Ruth in the game he led. Since his retirement he has played himself in RKO's *Pride of the Yankees* (1942), a picturization of the life of Lou Gehrig, his brilliant runner-up for batting honors. In 1943 he began broadcasting a fifteen-minute program over WEAJ on Saturday mornings and continued it in 1944; audience reaction demonstrated that he is still the children's idol. He has taken up golf and bowling to keep down his weight; he has made innumerable appearances at bond rallies and has talked his deep bass voice hoarse entertaining service men. He can't go overseas on a USO tour—half a dozen doctors have absolutely forbidden it. He can't smoke or drink or chew tobacco any more. Stanley Frank wrote in the *New York Post* in April 1944: "The Big Guy was down and it was depressing to see him without the ebullience and bounce and lusty bawdiness that you always associated with him. . . . 'It's hell to grow old,' Babe Ruth said plaintively. And it's hell to watch him grow old." George Herman Ruth isn't equipped to handle a sedentary life. He never learned to enjoy the reflective pleasures.

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RUTH, GEORGE HERMAN See Ruth, B.

SACHS, CURT June 29, 1881- Musicologist
Address: h. 1781 Riverside Dr., New York City

Dr. Curt Sachs, one of the great living German musicologists, who has received refuge and veneration in America, defines his field as "the backbone of all musical knowledge. What philology and historical research do for literature, musicology performs for music." Its special subjects of research—the historical study of musical instruments, investigation of sources, gathering and organization of data—have been Dr. Sachs's life work, for which he has won international renown.

Curt Sachs was born in Berlin on June 20, 1881, the son of Louis Edward and Anna (Frölich) Sachs. As a youth he attended the Königliches französisches Gymnasium in that city; later he enrolled at the University of Berlin, where he specialized in the history of art and studied music history with Oscar Fleischer. In 1904 he received his Ph.D. degree for his thesis on the sculpture of Verrocchio.

Thus Dr. Sachs's early interests were divided between art and music, and he had already entered the field of art criticism before he turned to research in music. He then devoted some years to the intensive study of the subject under Hermann Kretschmar and Johannes Wolf. The first significant result of that study was the publication of his history of musical life at the Hohenzollern court.

While delving into hitherto unexplored fields of music, Dr. Sachs gradually became convinced that the musical instruments of the past would reveal as much about the quality of ancient music as notation could about the melody. He believed also that the history of music could be traced through a study of the musical instruments of bygone ages. Accordingly, his first contribution to that knowledge was his *Reallexikon der Musikinstrumente* (a dictionary of musical instruments), published in 1913. It was then considered the best authority in the field. Later he met Erich M. von Hornbostel, an eminent scholar in comparative musicology, with whom he collaborated in arranging a new classification of instruments based on the principles of sound production. The system evolved by them has since been used in the organization of collections of instruments.

Widespread recognition of Dr. Sachs's scholarship caused every important German institution of higher musical learning to seek his services. In 1919 the Berlin State Museum of Musical Instruments entrusted him with their precious collections. During the same year he was appointed professor of musicology at the University of Berlin and the following year he was made professor of music history at the National Academy of Music. Several years later the Academy for Church and School Music offered him a professorship. Dr. Sachs, who held the three professorships and the museum post simultaneously, still found time to do private research, making public many important works on his findings. He also prepared a series of phonograph records of ancient music, *Two Thousand Years of Music*, which was

has two children, Delos Wilson, Jr., and Thomas Lance.

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Who's Who in Commerce and Industry
(1946)

RUTH, BABE Feb. 6, 1895—Aug. 16, 1948
Retired baseball player; began his professional career with the minor-league Baltimore Orioles (1914); was a player with the American League Boston Red Sox from 1914 to 1920; member of the American League New York Yankees team from 1920 until his retirement in 1934; worked briefly for the Boston Braves as player, vice-president, and assistant manager (1935) and for the Brooklyn Dodgers as coach in 1938—both National League teams; established a great number of baseball records: led the American League in home runs (1919-24, 1926-31), played in the most (ten) World Series, and others. See *Current Biography* 1944 Year-book.

Obituary

N Y Times p1+,14 Ag 17 '48 por

SINNOTT, EDMUND W (ARE) Feb. 5, 1888—Botanist; educator

Address: b. c/o Sheffield Scientific School, Yale University, New Haven, Conn.; h. 459 Prospect St., New Haven 11, Conn.; R.F.D. Woodbury, Conn.

Edmund W. Sinnott is professor and chairman of the department of botany of Yale University as well as director of Yale's Sheffield Scientific School. He assumed the first named posts in 1940, the latter title in 1945. As chairman of the department of botany he has been responsible for much of its progress as well as for its cooperation with the university's other science departments and schools. A scientist who believes, nevertheless, that science alone is not sufficient for peace in the world but that spiritual values are necessary also to its salvation, Sinnott took office in January 1948 as president of the American Association for the Advancement of Science.

Born in Cambridge, Massachusetts, on February 5, 1888, Edmund Ware Sinnott is one of two sons of Charles Peter and Jessie Elvira (Smith) Sinnott. His forebears on the maternal side are of old New England stock, his mother being a descendant of the Reverend Henry Smith, the first minister of Wethersfield, Connecticut; his paternal grandfather was Irish, his paternal grandmother French. Both of Edmund Sinnott's parents were teachers. In 1904 he graduated from high school in Bridgewater, where his father, a Harvard alumnus, taught geography and geology in the Normal School. Edmund Sinnott received his B.A. degree in 1908 from Harvard University; there he had majored in biology, had been an assistant in botany for two years, and had been elected to Phi Beta Kappa.



Yale University News Bureau

EDMUND W. SINNOTT

In 1910 Sinnott received his M.A. degree from Harvard, and in 1913 his Ph.D. degree, writing for his dissertation on the reproductive structure of the Podocarpaceae (evergreens). During his years of postgraduate study he was variously occupied: from 1908 until 1910 and from 1911 until 1912 he was Austin teaching fellow and assistant in botany at Harvard, and in 1910-11 he was Sheldon Traveling Fellow of Harvard for botanical research in Australasia. Of the influences which determined his choice of his lifework, Sinnott has declared that his own early interest in natural history was developed by such men as Jeffrey, Fernald, Thaxter, Parker, and Castle at Harvard, and that his original intention of making zoology his field was abandoned after doing work in morphology under Jeffrey. The two years following his graduate work Sinnott spent as instructor at the Harvard Forestry School and the Bussey Institution. Then, in 1915 Sinnott went to the Connecticut Agricultural College, where he remained until 1928 as professor of botany and genetics. For the next eleven years he served as professor of botany at Barnard College and the year after that at Columbia.

Since the year 1940 Dr. Sinnott has been connected with the faculty of Yale University. He went there, in that year, as Sterling professor of botany and chairman of the department of botany, which positions he continues, in 1948, to hold. In 1945 he was appointed chairman of the division of science in the university as well as director of the Sheffield Scientific School, which *Time* has described as "the first, and one of . . . [the nation's] best, scientific research centers." Lewis H. Tiffany, chairman of the botany department at Northwestern University, claims for his fellow scientist the credit for inspiring progress in the Yale botany department. He reports that since Sinnott's arrival, the staff of the department of botany has trebled and the number of gradu-